

CANADIAN MOVING PICTURE DIGEST

Vol. 21, No. 29

TORONTO 2, CANADA

November 16th, 1929

SO THIS IS S. R. O. COLLEGE

*Get Behind it and Clean Up just
as these Big Theatres are doing!*



CLEVELAND

State Theatre. Best in months! S. R. O.

INDIANAPOLIS

Palace Theatre makes box-office whoopee!

SYRACUSE

State Theatre plugs it hard for big profits.

COLUMBUS

Ohio Theatre. Stands 'em in the aisles.

NEW ORLEANS

State Theatre packs in the cheering mobs.

ROCHESTER

Loew's tells the folks and they love it!

HARRISBURG

Regent Theatre. Every day the biz increases.

PROVIDENCE

State Theatre hangs out the S. R. O.

WASHINGTON

Palace audiences biggest in months!

METRO-GOLDWYN-MAYER



Your Rock of Gibraltar

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2



PASSIONATE!



FEVERISH!



NONCHALANT!

LANGDON ELECTED!

*He who laughs loudest
laughs at Harry Langdon's*
TALKING comedies!



WE'VE just seen another Harry
Langdon comedy scream—

AND if we could only control our
laughter, we'd like to say—

THAT Mr. Langdon with his inimitable
comic manner has swept the
United States in his talking short
comedies and now challenges the
topmost money-makers in his field—

HAL ROACH has picked another
winner in Harry Langdon. Play
him once and you'll never stop.
We're proud of you Harry!

**METRO-
GOLDWYN
MAYER**

Long on Shorts!





“What HAROLD LLOYD

means to my theatres”

An Analysis by a Leading Showman

“There are certain essential attractions in this business that a good showman makes sure of booking. ¶ I play Lloyd because his name guarantees me outstanding business on the engagement. I also play him because he builds permanent customers for my theatres. ¶ A new Lloyd picture is an event in any town. He not only draws the regular patronage 100%; he attracts kids and occasional movie-goers who come only when a Lloyd or a “Covered Wagon” is on the bill. The clean fun Lloyd gives these “occasionals” often turns them into “regulars.” My average week-to-week gross moves up. ¶ All this will be doubly true of Harold Lloyd’s first all-talking picture, “Welcome Danger.” There isn’t a person anywhere who won’t be anxious to hear Harold Lloyd talk. Review audiences hailed it as the greatest Lloyd yet. The theatre man who will permit this picture to slip to a competitor is lacking in the fundamentals of box office judgement.”

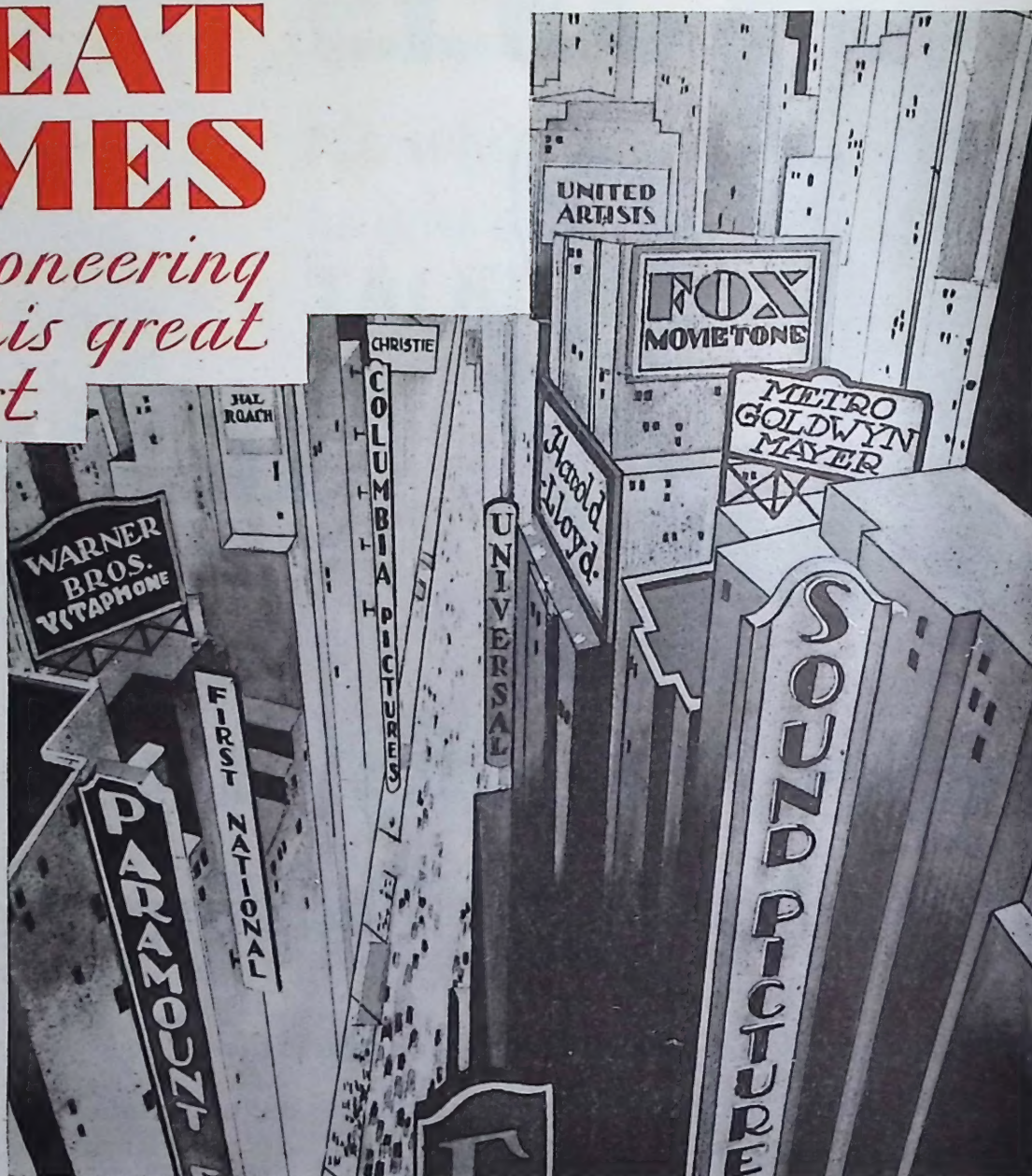
**HAROLD LLOYD
ALL-TALKING
“WELCOME DANGER”**

Produced by HAROLD LLOYD Corp.
A PARAMOUNT Release



GREAT NAMES

*Pioneering
in this great
new art*



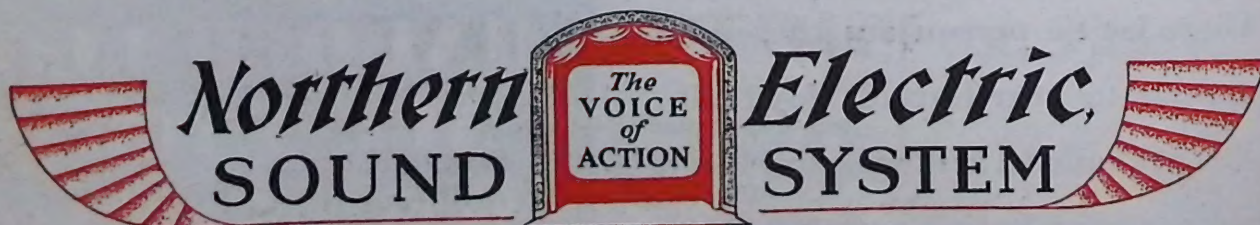
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Directed by
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drously beautiful ballet numbers in
gorgeous technicolor; wild—wild—
wonderful sound effects.

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RAY LEWIS

Editor and Managing Director

Vol. 21, No. 29.

TORONTO 2, CANADA

November 16th, 1929

The League of the Nations' Screens!



SIR AUSTIN CHAMBERLAIN said, "Peace is not vested in the League of Nations, but in the hearts of the people." Sir Austin in this statement meant to convey that the League was only an instrument of service at the disposal of the people, an instrument through which the people, or public opinion could express itself.

The League of Nations is like a Soul without a body, when it is not backed up by public opinion, it cannot prove of service!

The purpose of the League is to bring nations together in a mutual understanding, for the good and peace of the nations of the world.

It is an international Big Brother Institution, whereby each Nation becomes its "brother's keeper," and the principle of Might is replaced with the principle of Right.

The League is also educating the National Heads of Government to discuss their differences with frankness and sincerity; and to eliminate the former policy of diplomacy and strategies. The League does not consider the law of the survival of the fittest, as infallible, nor is it disposed to gauge as its standard of fitness, the Power of Power!

The League believes in the preservation and integrity of Minorities.

In Canada we have celebrated a twofold holiday, Thanksgiving Day, and Armistice Day, Monday, November 11th.

The screens flashed their messages of Thanksgiving across the Screens of Canada; and messages of peace across the Screens of the World.

The News Reels recorded these events; and caught the addresses of the speakers who glorified the dead; and sanctified their Memory to Peace!

The contribution to the Message of Peace has been sounded by the Industry of Motion Pictures, which takes its place among the leading factors in the educational programs for the establishment of Peace.

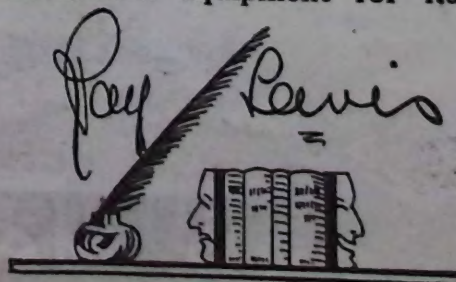
Pictures like the Fox, "What Price Glory," like Metro-Goldwyn-Mayer's "The Big Parade," are preachments for Peace which register their messages in an unforgettable fashion.

The strongest argument we have for peace is War! Both these pictures strip War of its heroic regalia; and show the Death's Head and Skeleton beneath.

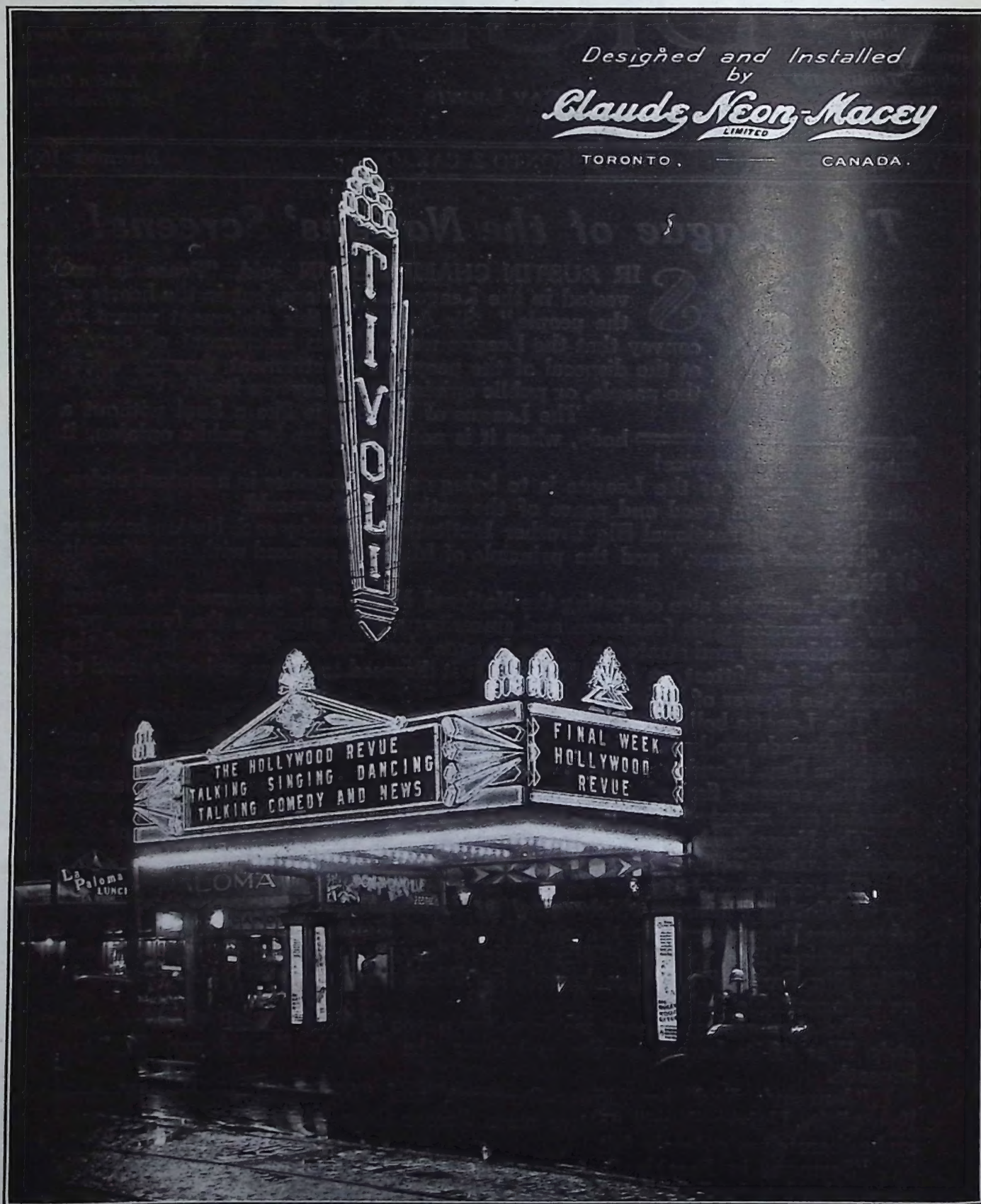
"Journey's End" by Tiffany-Gaumont, and "All Quiet on the Western Front," by Universal, will be two more Screen Gospels for Peace which should make themselves potently felt.

"Sermons in Parables," message of peace in entertainment, it is all the same school regardless that sermons use a pulpit for their ethical presentations; and the screen uses its players, electrical, and mechanical equipment for its sermonizing.

The Screen behind The League of Nations will give the League a vehicle for the sounding and recording, the reproducing of Public Opinion for Peace, which no other Medium can possibly offer! We approach the era of The League of the Nations' Screens!



Tivoli Theatre, Toronto



Designed and Installed
by
Claude Neon-Macey
LIMITED

TORONTO.

CANADA.

Lighting Up Your Business

with

Claude Neon-Macey

Highlights of Theatres



THOMAS J. MACEY

FOR TWENTY-FIVE YEARS the name of Macey has been associated with "Light" in Canada. "Blazing a Trail" is a long-familiarized slogan, and identifies itself with one of the oldest and most important Electric Sign Companies in Canada.

Thomas J. Macey always had an aversion to "hiding a light under a bushel," so he placed his light in front of buildings, and of theatres, up close to the roof, and told the world of passersby what he had to say in letters of flame!

THE BENEFITS therefrom were reaped in added profits, not only to the business so illuminated, but within the radius of the area which the Macey signs lit up.

Moving along with the artistic lighting of this age we find the Claude Neon-Macey Signs still "blazing a trail" of light across Canada.

The decorative scheme of lighting in front of the Tivoli, Toronto, is an example of what this Trademark stands for. It is unique, it is distinctive and different. It arrests the attention of the public; and is a light on the path of doing business attractively!

The colour scheme is adaptable to daylight and night light.

It is made up of numerous colours which interblend, the effect being subdued and yet brilliant.

THE CLAUDE NEON-MACEY SIGNS will soon adorn the theatres of Canada, across the Dominion.

No exhibitor will feel that he can afford to keep his "theatre in the dark," or fail to utilize the advantages of such original and unusual lighting when he sees his competitor for trade, or other enterprises moving with the Light of the Times, in presenting what they have to offer to the public.



THOMAS S. DALEY

TOM DALEY is the Manager of the Tivoli Theatre, Toronto; and you who know Tom Daley well, also know that he is alive to the movement of the Times, that he is always originating ideas which are of economic value in Showmanship; and quick to acknowledge and use any medium, or innovation which can sell the Tivoli Theatre to the public.

This theatre recently underwent most extensive alterations. The decorative scheme in its entirety was changed, introducing the modernistic note of appeal. Colours which are vivid; and yet which interblend like the colours utilized by the Navajo Indians, or the Maya Art Motifs!

THE TIVOLI THEATRE is like a vivid painting, the exhilaration and joyousness of the tone reacting upon the patronage to such good effect that audiences are sold on the show, before the show starts.

The lighting arrangement carries out this modernistic vogue; and now Tom Daley has, in the introduction of the Claude Neon-Macey, front-of-house-lighting carried his scheme through to a brilliant finale.

The Tivoli stands out distinctive from the centre in which it is located. One can distinguish it at quite a distance.

THE CLAUDE NEON-MACEY decorative scheme of lighting makes the house indicate what it is, a Palace of Amusement, and although the colours are vivid, there is a softness of tone which eliminates any suggestion of the "Circus."

"What do you think about it, Tom," your editor asked, and Tom Daley relied, "You can say for me that I think it means money in the box-office. The old Showmen had the right idea when they put a Show on in front of their tent, or theatre to attract the crowd. Today Show Business is handled in a fashion which does not so clearly indicate the odour of the sawdust ring, but nevertheless the same spirit of attracting the public through a front house display prevails.

The Claude Neon-Macey lighting is just what I wanted to complete the decorative scheme of illumination for the Tivoli Theatre. I understand from Mr. Macey that his company will co-operate in working out a design especially in keeping with the lighting and decorative scheme of any theatre."

RAY



RAY LEWIS

PRESENTS

SOMEONE has been busy spreading the "poison gas" in reference to Fox. One story said that Zukor hurried home to help Fox out, by way of Amalgamation. If the truth were really told, Zukor may have hurried home, if he did hurry, to help someone out much closer to him in his organization!

Fox has generally been able to "help himself;" and the helping has been generous! Fox is as likely to fall from his dominant position, as Zukor is to fall from his position.

If some of these "Death Whisperers" would use their breath in spreading the Gospel of the Integrity of the Motion Picture Industry, instead of selecting one of its most powerful companies as a target for disaster, the entire Industry would be benefited, not only by public confidence in its stock issues, but by the establishment of a confidence in itself. This spreading of Evil Tidings is the method adopted by those who believe in the "all's fair in love and war," adage. We are getting too humane, too civilized, too ashamed of our past misdemeanors, to use such subterfuge for our own advantage today!

OUR very good friend Phil Hazza, General Sales Manager of Tiffany for Canada, is dangerously ill at St. Michael's Hospital, Toronto, where he recently underwent an emergency operation for appendicitis. Phil is one of the most popular managers we have here. He is appreciated for his faithfulness to his company, his capacity for work and his ability to make friendships. We pray and hope that Phil may soon be among us again, telling Canada that a Tiffany Franchise is a theatreowner's business insurance. Meanwhile, floral messages find their way to St. Michael's from the Industry; and among the first to send his tribute was N. L. Nathanson, who is still very much "one of us."

While we mention "N. L." we may as well add, that he is quietly at work. Some of these days we are going to have a startling announcement, and then we will all say, maybe that Ray Lewis has a sixth sense, or some other sense, outside of commonsense, with which she senses things.

WE, in Canada, have not heard "the last of N. L." What has been accomplished is only a beginning. The man is too young and too ambitious, too much alive; and too capable of enjoying the accomplishment of things, to "fade out of the Canadian Picture Screen." Besides the make-up of "N. L." is that of a showman; and the fact that he can toss off a million or two, or three, or four, jocularly, sit in with the "crowned heads of finance," and the "roundheads of Trade and Commerce," does not make him less of a showman than he is, nor change the complex of his make-up. There is something doing; and it won't be long now!

Sam Scribner is a big fellow. Never met him personally, until a few weeks ago, although his name is as old as Show Business. He was lunching at the N. V. A. Clubrooms, and in exchanging greetings with that most estimable of showmen, E. F. Albee, I heard him say, "I'm worried about the old actors, the Club-room" (he was referring to The Actors' Fund group, of which he is President) "is cold, and the chairs so stiff and uncomfortable. I am on the lookout for a nice, comfortable, spacious club-room, where these veterans of the stage can come and be happy. I want some nice, big leather chairs for them to sit in, and above all, I want the rooms warm."

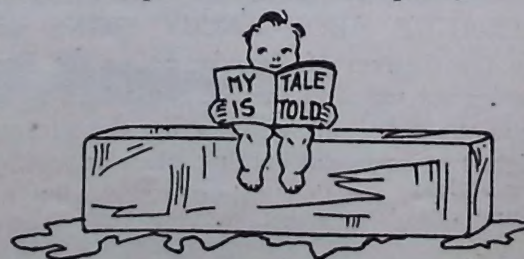
HERE'S A BIT of the "diamond in the rough," big, rough Sam Scribner worrying about some old actors, who have not a warm club-room to gather in, and big easy chairs to sit in. Good stuff, Sam! Here's your good health, and your family's good health, and may you all live long and prosper!

Oscar Hanson is in Toronto, here to meet Bill Gearing, Divisional Manager from Buffalo, who flew over. It was the first time Bill had flown; and he was in need of Oscar's greeting. Harry Bernstein of Ye Olde Universal Days, is also in Toronto with Tiffany, here to take charge until Phil Hazza is well enough to take up the reins of office again.

In an interview with Oscar Hanson, we made enquiries relative to the Franchise Plan, its reaction upon exhibitors in the U. S., and Oscar said:

IT SOLVES the picture problems to some extent for those who have adopted it. Exhibitors' problems are the same the world over, in the U.S. and in Canada. The Franchise was presented as part of our selling program; and was adopted to meet the program we had already arranged. Some exhibitors were under the impression that we built pictures to suit our Franchise, but the reverse is the true angle on this proposition.

"You ask me how 'Sound' and 'Talking Pictures' are going over in the States. It is all a question of quality, quality of picture, recording and reproducing. Quality is the only thing that counts, the only magnet which draws patronage. It is the acid test of remaining in business. We pride ourselves on quality."



Observations



By The Editor

"Let he who observes, observe that he too is being observed in his observations; and therefor let him make his remarks as he observes the subject of them, nor add a tittle, nor a jot to that which passeth between the observer and the observed. So by these rules may all men know the observer is observant."

JAMES TRAVIS won the championship of Canada, in the Educational Sales Contest which commenced June 30th, and terminated on October 19th. Travis' percentage over the quota was 154.00. The nearest to this quota was Philadelphia with 107.50 percentage. The Canadian capture of the first position was an inspiration for another five weeks' drive in order to take the prize away from "Jim." When asked whether it was possible, Travis said, "All things are possible, but this one is not probable." I will let you figure this out for yourself.

* * * *

JACK ARTHUR gave them a great show at the Uptown this week. The presentation covers several scenes from the opera, "Faust," showing the temptation of Dr. Faustus by the devil. The feature picture is "Illusion," and the Illusion, as interpreted by the "Desires of the Flesh," are carried out in the "Arthur" presentation. The banquet setting, and the dances by the chorus were particularly effective. The prison scene was a stirring dramatic, as well as vocal finale.

* * * *

NOW with the introduction of singing and talking pictures, and their orchestral synchronization, the theatre of motion pictures approaches an unlimited field from which to select its prologue presentations; and now the dramatic and vocal offerings take their appropriate place with a Screen which is singing and talking.

* * * *

THE COMEDY was an Educational Mack Sennett, introducing Andy Clyde and Harry Gribbon, in "The Golfers." It was a "pippin." Entertainment all the way through, and for golfers, whose legion is numbered in thousands, it was an added delight. The "pro" put over some nifty shots, and did some "putting on the greens," which would make any golfer "turn green with envy." From now on your editor takes golfing seriously. RCA Photophone did the recording, it is well done!

* * * *

THE FEATURE was "Illusion," with Charles "Buddy" Rogers, and Nancy Carroll. I liked it immensely and so did the audience which packed the Uptown. It is another show-people story, but it has a few new highlights which take it out of the usual. A magician and his assistant, born from the purple of the circus, to the vaudeville stage, where magic, singing and dancing is part of the act, separate, owing to the fact Society takes up "Buddy." Then we have a view of those who are in Society, and those who, like the "Schmittlapps," are endeavoring to "break in." The story has been given a glamorous setting, and has some heart-pulling scenes which go over with telling force.

Nancy Carroll as "Buddy's" partner, is one of the screen's cutest stars. She is the kind of a girl who inspires a desire to hug her; and she has a style, a dainty, tantalizing style in putting over her songs, her comedy and her emotional bits, which meet the requirements for entertainment.

JUNE COLLIER, as Miss Schmittlapp, who has a penchant for "Buddy," did good work. She is a good class siren, who is most acceptable, and who makes her part register sympathetically. "Illusion" is light entertainment, but it is bright entertainment. It carries with it a message of Youth, and Youth's appeal. Arthur Train is the author of the story, which is "meaty." Lothar Mendez directed it; and managed to make the most of the "meaty" bits. We might find it possible to discover and discuss a flaw, or two, but they are not flagrant, and what does a few flaws matter when the entire effort is pleasing?

* * * *

THE MISTRESS of the actors' boarding house, herself an old-timer, played by Emelie Melville, was a great bit and a great hit. It was a treat to listen to her delivery, her elocution and the ease with which she presented what she had to do and say. It was a glimpse of histrionic ability, reminiscent of that which we found in that superlatively fine stage play, "The Royal Family." Of course, Nancy gets her "Buddy" at the finish, which makes everybody satisfied in the audience.

* * * *

"JAYDEE" Williams left for England some weeks back, with an idea back of his head, and front of his head, relating itself to the production of multi-lingual pictures, the studios for such productions to be in, or near London. "Jaydee's" idea is sound. The question of Motion Pictures in the language of the people before whom they are to be presented, is a question which must engross the attention of producers and distributors. I note that Metro-Goldwyn-Mayer are beginning to solve this foreign distribution problem by introducing a policy, whereby multi-lingual pictures will be made for foreign distribution at their studios. The "Jaydee" plan is to erect a series of studios, sufficient in number, so as to provide for the holding of sets, in order to permit other producers to direct the picture in the language of their own country, after the version of the story has been made in English. The sets will be utilized by all the directors, so will the costumes, and the other properties. Much overhead of production can in this way be conserved.

* * * *

THE PROBLEM of presenting Talking Pictures to non-English speaking countries is an economic problem which involves a considerable percentage of export revenue. The feeling of a country for its own language is also a consideration which cannot be overlooked in the presentation of this most popular form of entertainment.

* * * *

GIVING the public what it wants, wherever that public is, becomes an economic basis upon which production and distribution should build. "Jaydee" has selected London, or near London, for the production of multi-lingual pictures, because of the accessibility of London

Observations

(Continued from Page 11)

to the continents of Europe, etc., and because the languages of the world are spoken in London, by the people of the world, and spoken in their purest accent.

* * * *

IN MAKING pictures for foreign distribution, it will necessarily involve the production of pictures with a foreign environment and setting. Crossing an ocean for location and atmosphere is not practical, nor is it economically sound to carry players across the ocean for production purposes. London has many advantages in this respect, the players are there; there for England, the United States, for Germany, for France, any country to utilize in the production of their pictures.

* * * *

IT WILL be found profitable to now produce with an international outlook, in an international setting and environment. The development of the screen from now on will call for "rich material," in order to live up to its possibilities. The American continent will not be able to fill the entire order, to meet the demands of the new Screen Era, which grows colossally international, and assembles the Arts of the World for its service.

The Ghost That Talks Is Universal's Phantom

"THE PHANTOM OF THE OPERA," which made more money for Universal than we have any idea of, and consequently "cleaned up" for exhibitors also, is to be released December 11th with sound and dialogue. You have heard of "the ghost that walked," in Show Business, now you are to have "the ghost that talks."

The principals of the silent version appear in the "sound and talking" version including Lon Chaney, Mary Philbin, Norman Kerry, Virginia Pearson, Arthur Edmund Carewe, etc. Frank McCormack is introducing the dialogue, while Rupert Julian is master of direction.

"The Phantom of the Opera" should furnish excellent material for "Sound and Dialogue," and should make the picture 100% more entertainment value than it was in its silent form.

"Disraeli" Shows To Children But Not Motion Picture

A PARADOX in the world of Show Business has presented itself recently in the presentation of "Disraeli" at the Orpheum Theatre, Montreal, in its dramatic form; and the presentation of the Warner Bros. George Arliss picture version of "Disraeli" at the Palace. Owing to censorship restrictions children were barred from seeing the screen version, but permitted to see the stage version of the same story.

This is the beginning of a series of complications, now that the Screen is utilizing stage dramas, comedies and musical shows for its material. We are going to find children in the Province of Quebec barred from the presentation of material shown in a motion picture theatre; and permitted to view this same material in theatre or stage presentations.

SUCH a development may cause a conference to take place in order to make the Restriction relative to children more logical and reasonable. The law cannot mean to differentiate between theatres, it must direct its interest to material. Now if the material is not objectionable to children in one class of a theatre, why should it be objectionable in a motion picture theatre?

The Censorship question of pictures, which now talk the language of the stage, will be in need of revision to meet the present expediency. It will mean a wider field of censorship observation, so that the work of censorship may prove consistent.

AL LICHTMAN, General Sales Manager of United Artists and Vice-President of the Company, returned from Los Angeles, after covering the Western Exchanges of the Company. He is to convene several eastern sales conventions, presiding over same in New York, Detroit, Cleveland, New Haven, Boston, Philadelphia, Pittsburgh, Cincinnati, and Buffalo. H. M. Masters, Canadian Sales representative will attend.

Motiograph Supremacy !!

The Motiograph has proven its sterling qualities and fitness for "Sound" use in the following among many more Theatres:

Grand, Sudbury (Western)
Gayety, Collingwood (Pacent)
Tivoli, St. Thomas (Pacent)
Queen's Royal, Toronto (Pacent)
Odeon, Toronto (De Forest)
Prince of Wales, Toronto (Western)
Kenilworth, Hamilton (Pacent)
Doric, Toronto (Cinephone)

Palace, London (De Forest)
Capitol, Brampton (Pacent)
Park, Toronto (Western)
Model, Toronto (De Forest)
Eastwood, Toronto (Western)
Christie, Toronto (Western)
Queen's, Hamilton (Pacent)
Empire, Hamilton (Pacent)

And now — Toronto's superb new CARLTON THEATRE, 1,100 seats, opens in a few days with **MODEL H MOTIOGRAPH DE LUXE!** Proof enough?

Ask ANY competent "Sound" Engineer for his opinion as to the best Projector to-day. There is only one universal answer — **MOTIOGRAPH.**

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"



Show Business



"Disraeli" as a moving picture feature cannot be seen by the children of the Province of Quebec but "Disraeli," the stage play, can be seen by everybody regardless of age. This was found at Montreal, during the week of November 4 when the Warner Bros. production was the attraction at the Palace Theatre while the stage play was presented at the Orpheum. Children were admitted to the latter without restriction, but they were barred from the Palace because of the Quebec law which prohibits the admission of any child under 16 years of age from any theatre where a moving picture is screened. The situation aroused considerable comment around Montreal.

With the declaration of "open shop" at the Galvin Theatre, Ottawa, the second local house to throw down the gauntlet to the unions, an amateur orchestra of 10 pieces has been installed under the direction of Boyd Hill.

After serving for seven years as a member of the Pembroke City Council, J. H. Brock, general manager of the Allen Theatres circuit in the Ottawa Valley, has announced his candidature for the office of mayor for 1930. He now holds the office of reeve.

A complete installation of Acousti-Celotex wall covering has been made in the Centre Theatre, Ottawa, by Manager Don Stapelton to correct sound discrepancies. The new "finish" was featured in connection with the special presentation of "Bulldog Drummond."

A "command" has been extended for a special performance at Rideau Hall, the Vice-Regal residence at Ottawa, by Joseph M. Franklin, manager of B. F. Keith's Theatre, by His Excellency, Viscount Willingdon, Governor-General of Canada. Mr. Franklin, who is special RKO representative in the Dominion, is busy on details of the command performance which will take place at the end of November, just prior to the departure of Their Excellencies for Bermuda.

After three months of rebuilding, the Rideau Theatre at Smiths Falls, Ontario, is ready for re-opening with a talking picture policy. Both the exterior and interior have been reconstructed.

Donat Paquin has re-opened the Eden Theatre in Hull, Quebec, this being the second house in operation in that city. He has kept the Laurier Theatre going without a break, but the third house locally which he controls, the Capital, is still dark.

So plentiful have talking pictures become in Canada that the Remy Theatre, Ottawa, an independent house and ordinarily specializing in third runs, has become largely a first run theatre. This is interesting in view of the complaint to the Canadian Government by the Exhibitors Co-Operative, Limited, Toronto, that the big theatre chains were forcing the neighborhood houses to close because of picture stringency.

No less than 10 houses have been demolished at Sudbury, in Northern Ontario, to make way for a palatial new moving picture theatre which is being erected by Famous Players Canadian Corp.

With the disappearance of the infantile paralysis scare in Ottawa, Ontario, prevalent for the past three months, Saturday morning performances for the children were resumed at the Regent Theatre on November 9 by Manager Ray Tubman with the presentation of Harold Lloyd in "Welcome Danger," a full house being in evidence at 15 cents a head. An extra performance of the same feature was secured by a midnight screening for adults the previous evening.

With dramatic suddenness, the death of Mrs. Duncan McMillan, aged 74 years, who was celebrating her Golden Wedding, took place in B. F. Keith's Theatre, Ottawa, during a performance of "The Greene Murder Case." Her husband and daughter-in-law, who had accompanied the lady for the wedding anniversary treat, saw her collapse in the theatre seat. The physician who was called stated that Mrs. McMillan had expired immediately. The occurrence was noticed by but few in the audience and the performance was not interrupted.

The Grand Opera House at Pembroke, Ontario, is being rejuvenated with audien glands and the altered house will re-open shortly with the new type of entertainment. The house surgeons in this case are Richards and Abra, architects of Ottawa.

H. A. Morton, formerly the owner of a group of theatres in Winnipeg, Manitoba, which were acquired by Famous Players, has taken over the Garrick Theatre, Winnipeg, which has been closed for alterations.

Gilbert Graham has been appointed stage manager of B. F. Keith's Theatre, Ottawa, by Manager Joe Franklin, in succession to Robert Gellatly, who had been in charge back stage for a number of years. Gellatly is now with the Francais Theatre, which caters to the large local French-speaking population.

In co-operation with the luncheon tendered Mayor James J. Walker at the Hotel Astor by the motion picture industry recently, RCA Photophone, Inc., leading sound and talking motion picture equipment company, provided all musical entertainment for the occasion by means of its newest model hotel and restaurant phonograph apparatus designed to give a continuous musical performance with high quality reproduction.

This contribution to the notable tribute paid the Mayor by his host of admirers in the entertainment world was arranged through the donation of the equipment and musical records by officials of RCA Photophone.

Lewis Milestone, who will direct "All Quiet On The Western Front" as the greatest picture ever made by Universal; Maxwell Anderson, co-author of "What Price Glory?" who is writing the dialogue, and Del Andrews, who is assisting in the adaptation, are completing the picture version of the book and expect to have it finished within a week's time.

So far no role has been cast but casting will begin as soon as the adaptation is completed.

Round About the Studios

The title of "the screen's most married man" goes to Huntly Gordon. Never since his entrance in motion pictures has he been in a film play in which he was not either cast as a married man or else was led to the altar before the last reel.

In Paramount's "The Marriage Playground" with Mary Brian and Frederic March, he lives up to his past reputation by being a thrice married man; twice to his present wife, Lilyan Tashman, and once to his ex-wife, Kay Francis.

For the second consecutive year Cecil B. De Mille, President of the Association of Motion Picture Producers, and producer-director for Metro-Goldwyn-Mayer, has been named Chairman of the Motion Picture Section, the Los Angeles Community Chest.

Mr. De Mille has arranged his production activities so that he may devote a maximum amount of his time to this endeavor. He does not start his new farce-comedy with music, "Madam Satan," until early in December.

The University of Alabama seems to lead in the matter of producing picture celebrities. Alabama alumni who have won fame on the screen include Dorothy Sebastian and John Mack Brown of Metro-Goldwyn-Mayer, and Oliver Hardy, the Hal Roach comedian.

That tuneful composer, Oscar Levant, who did the music for "Street Girl," "Tanned Legs," "Delightful Rogue," "Love Comes Along" with Bebe Daniels and "Jazz Heaven" now at the Globe, N. Y., has so intrigued the heart of William Le Baron with his graceful melodies that the latter has given said Levant a long-term contract with Radio Pictures.

"Street of Chance" is the title of William Powell's first starring vehicle for Paramount. The story, which is an original by Oliver H. P. Garrett, formerly on the staff of the New York World, will be directed by John Cromwell. Supporting Powell will be a cast which includes Kay Francis, Jean Arthur, Regis Toomey, Stanley Fields and Betty Francisco.



Dorothy Sebastian, petite brunette, and among M-G-M's featured players.

A simultaneous triple first run showing of Columbia's all-talking epic of the air, "Flight," is the outstanding feature of the Syracuse run. The picture showed day and date at the Empire, Syracuse and Brighton Theatres, a feat that is considered unique in the motion picture annals of that city. The news value of the triple run gave the production an excellent break in the daily press.

George Arliss, Warner Bros. star, will return from London in time for the New York premiere of his Vitaphone picture, "The Green Goddess," shortly after the first of the year.

Because of his remarkable eccentric dancing at the annual ball of the Universal Club in the Hotel Astor last week, Al Norman was immediately signed up and sent out to John Murray Anderson at Universal City for "The King of Jazz Revue."



Buster Dees, recently signed by M-G-M, is famous for his singing over the radio. We are looking forward to Buster's first picture.

A director and two prominent featured players were last week given new long-term contracts by Metro-Goldwyn-Mayer. Robert Z. Leonard, Bessie Love and Charles King are the three who have been signed up for an extended term.

Screen and dialogue rights to "Carnival," William H. Loyle's vivid drama of the out-door amusement field, have been bought by the Universal Pictures Corporation. A spectacular dialogue production will be made from it.

Ruth Chatterton, noted star of screen and stage, has arrived in Hollywood and is preparing to appear in "Sarah and Son," in which she will be supported by Fredric March under the direction of Dorothy Arzner. This is Miss Chatterton's next Paramount production to follow "The Laughing Lady," which she recently completed at the Long Island studio with Clive Brook playing opposite her.

Sally O'Neill, now holding forth as leading lady on the talking screen of the Globe in "Jazz Heaven" has been signed by William Le Baron, Radio production chief, for the lead in "The Fire Walker."



William Collier, Jr., appearing in Tiffany Productions.

Columbia's second roadshow attraction, "Song of Love," a musical drama of mother love, had its world premiere at the George M. Cohan Theatre recently. The production marks Belle Baker's first appearance as a screen player and in celebration she returned to New York from Hollywood to attend the opening. Supporting Miss Baker are Ralph Graves, David Durand, the talented child actor who is known as the "Little Boy Blue" of Radio; Eunice Quedens and Arthur Houseman. The production was directed by Erle C. Kenton. "Song of Love" was produced by Edward Small in co-operation with Columbia Pictures.

Lupe Velez will play the title role in Warner Bros. "Tiger Rose." Lenore Ulric created the same part on the stage for David Belasco.

Dr. Paul Fejos, upon completion of "La Marseillaise" next week, will undertake the direction of Joseph Schildkraut. The vehicle will be Alfred Neumann's international novel, "The Devil."

After a two weeks stay in New York, Ruby Keeler has gone to Hollywood to join her husband, Al Jolson, who has been busy at the Warner Studio since the first of September in "Mammy."

A reproduction of part of the Grand Central Station, including the gate leading to the Twentieth Century Limited, is one of the big sets for Mae Murray in the all-talking version of "Peacock Alley," now being made at the Tiffany Studios in Hollywood. Hundreds of extras are used in this scene.

Robert C. Bruce, pioneer producer of scenic pictures and outdoor story films, is making a unique series of Outdoor Talking Pictures for Paramount.

Mr. Bruce, whose new films combine beautiful natural scenery with singing and dialogue one-reel story novelties, is making each picture entirely outdoors, filling a definite demand for pictures of this type.

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One of the most curious exhibits of Pathe's Silver Anniversary is this pioneer reel, which you can see---and hear described by Leon Franconi---in Pathe's *Audio Review* No. 29.

Two first-run Toronto theatres two weeks ago exhibited the Review at one time; each issue of *Audio Review* from the first has had at least one Toronto first-run--these are single instances of the Review's unrivalled popularity.

PATHE Audio REVIEW

Edited by Terry Ramsaye

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